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moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!"

I do not maintain that these interpretations of the passage are correct; I merely offer them as interesting and possible. Perhaps the reader will find some pleasure in observing his reaction to the lines considered in this light.

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Geschichte der Deutschen Literatur. Von Dr. LILLIAN L. STROEBE und Dr. MARIAN P. WHITNEY. New York, Henry Holt and Company, 1913. 8vo., ix + 273 pp.

According to the Preface, "This little book is intended to meet the special needs of American students as a background for all courses in German Literature." A book of this kind, especially for "those teachers who believe that the foreign tongue should be the language of the class-room," has long been a want. Whether or not such a book should be a schematic outline rather than a history of literature "treated as an organic whole," depends upon the preference or needs of the individual teacher. The book under review aims to represent German literature as an organic whole and includes chapters on historical, social and economic conditions reflected in the literature, besides chronological tables, brief chapters on dramaturgy and the history of the language, and a bibliography. The book can undoubtedly be made useful in the class-room, especially as a companion volume to such anthologies as those of Calvin Thomas and Dr. K. H. Collitz. Some of the chapters, especially the "Einleitungen," are well written. The whole book has continuity and it is generally accurate. But a book so limited in size implies limitations also in scope. The ambition "to serve as a background for all courses in German literature" exceeds its attainment.

The Preface criticizes other books of similar

intent because those books if "published in this country have sacrificed everything to simplicity of style and vocabulary" while "those issued in Germany for Germans are written in very difficult and condensed language." In both cases the authors fail to specify the books they have in mind. Carla Wenckebach's well-known *Deutsche Literaturgeschichte*, written for American students, surely does not "sacrifice everything to simplicity of style and vocabulary." The arraignment of German books could not well include books like that of Kluge, and only books of the Kluge type could be brought into comparison with the book under review. I grant that the language of the latter is often simple and, as in the synopsis of the *Nibelungenlied*, diffuse rather than condensed. On the other hand, students who have arrived at the point where the study of the history of literature becomes properly part of their work, should be able to read Kluge, and even references to standard works like Scherer, Vogt und Koch, etc., without much difficulty. If literary history is studied before that point has been reached, the study of a German book involves an investment of time which could be more profitably spent in reading literary masterpieces.

The reviewer has his doubts as regards the availability of one and the same book for the use of both High School pupils and College students. There is a vast difference between the mental status and trained ability of a fourth year High School pupil and a Junior at College, even if the latter has had but limited training in German. As a matter of fact, the last part of this *Literaturgeschichte*, treating of the nineteenth century literature that is chiefly read by beginners in the High School and College, i. e., the modern short story (Storm, Gottfried Keller, C. F. Meyer, Hauff, etc.) is so condensed as not to be of any value for this class of students. The synopsis of the *Nibelungenlied* again, which is simple enough in style for beginners, does not come within the scope of beginners, while it is too simple to test the ability of more mature students. Assuredly books should be graded with reference to the stage of advancement of the student.

In the allotment of space to periods and authors the judgment of the authors is on the whole to be commended, except in the case of "Moderne Dichtung." A fuller treatment of "modern and contemporary literature" than is found "in most short manuals" is claimed for this volume. Some eighty names are passed in review on about thirty-five pages. Such names as Baumbach, Bodenstedt, Dranmor, Greif, Groth, Halm, Hamerling, Hebel, Herwegh, Hölty, Kinkel, Leuthold, Lingg, Roquette, Stifter, and others are passed over in silence, while new immortals, such as Lily Braun, Dreyer, Beyerlein, Wittenbauer, are introduced. No book of this size can do justice to the nineteenth century post-classic authors. They require a separate volume.

The material is arranged as usual under the three periods, "Neuhochdeutsch" having three subdivisions, "Klassische Dichtung," "die Romantik," and "die Moderne Dichtung." "Althochdeutsch" is made to include Ulfilas, and no clear distinction is made between "Althoch-" and "Altniederdeutsch." Under "Neuhochdeutsch" there is no subtitle for the literature of the sixteenth and seventeenth centuries.

The translation of the outline, pp. 2-11, is convenient but unnecessary. It also detracts from the appearance of the book. Especially on pp. 10-11 the crowding in of matter is detrimental to both clearness and attractiveness.

The reviewer fails to find any emphasis on the national and anti-national struggle in Germany in the Middle Ages, and also misses illustrations of the influence of Kant and Nietzsche on specific literary works. In the chapter on Parzival, the Gawan part is passed over almost without mention, although it is very essential from the esthetic, as well as from the psychological and social points of view. With an "Umwertung aller Werte" Geibel is classed with the weak "Salonliteratur," Keller is dismissed with six lines, mostly titles, and Spielhagen is mentioned only in passing. In their effort to cover ground within the confined limits of the book, the authors occasionally introduce meaningless comment, e. g.: P. 197, l. 2, "Heines Reisebilder haben auch viel zu seinem

Ruhme beigetragen."—P. 231, l. 24 f., "Auch ein heiteres Epos aus deutscher Vergangenheit hat Scheffel geschrieben: Der Trompeter von Säckingen."—P. 232, ll. 19 ff., "Georg Ebers . . . zeigt die Zeit der Pharaonen in Egypten."—P. 239, l. 1 f., "Sein Roman Jörn Uhl war einer der grössten Erfolge." Similarly on Hauff, p. 231, ll. 14 ff., Hauptmann, p. 223, ll. 18 ff., Handel-Mazzetti, p. 238, ll. 6 ff.

Contrary to good usage, some names and titles, both in the text and in the bibliography, have been altered in substance and in spelling. The correct title of Hans Sachs' poem (p. 87) is *Die wittenbergisch Nachtigall*, not the grammatically incorrect *Lied von der wittenbergisch Nachtigall*. Klopstock's drama (p. 109) is *Hermanns Schlacht*, not *Die Hermannschlacht*. Goethe wrote *Die Leiden des jungen Werthers*, not (p. 142) *des jungen Werther*; *Die Laune des Verliebten*, not *Die Launen der Verliebten*; *Götz*, not *Goetz*; and he spelled his name "Goethe," not "Göthe." The title of Francke's book is now *History of German Literature as determined by Social Forces*. Bishop Percy's work is *Reliques of Ancient English Poetry*, not of *Ancient Poetry*.

The statement, p. 2, footnote, "die niederdeutschen Dialekte . . . haben dieselben Konsonanten wie das Englische" is incorrect.—"Verona" (p. 16) is in German not "Bern" but "Verona," except in medieval poetry.—The definition of alliteration on p. 19 should be changed to read "besteht in dem Gleichklang des Anlauts derjenigen Wörter der epischen Langzeile, welche . . ."—Does "Politik," p. 10, l. 37, translate "the state"?

A number of expressions, such as "Kunstmärchen" (p. 179), "Gelegenheitsgedicht" (p. 93), "Matratzengruft" (p. 196), "Salonliteratur" (p. 241), "Auch bei ihm wird alles Lebendige zum Ornament stilisiert" (p. 244), "Impressionistische Schilderkunst" (p. 239), might not be intelligible to High School pupils without interpretation.—The authors occasionally use foreign words where good and forceful German expressions exist. Examples are: p. 24, l. 9, *absolut* = *durchaus*; p. 52, l. 19, *direkt* = *unmittelbar*; p. 94, l. 1, *Demoralisation* = *sittlicher Verfall*; p. 136, l. 19, *Faktor*

= *Einfluss, wirkende Kraft*; p. 142, l. 12, *Produkt* = *Erzeugnis*; p. 190, l. 5, *liberale Konstitution* = *freisinnige Verfassung*.—There is, furthermore, too great a tendency to use such superlatives as “der erste,” “der grossartigste” in characterizing poets.—The statement in connection with Hauptmann’s *Vor Sonnenaufgang* (p. 220, l. 26), “Ein edler junger Sozialdemokrat verliebt sich in die eine edle und reine Tochter des Hauses,” does honor to the heart of the authors if not to their judgment.

The authors not infrequently do violence to German grammatical usage, especially in the use of moods and tenses. Examples are: p. 24, l. 22, *auszieht* (= *ausziehe*); p. 25, l. 11, *ist* (= *sei*); p. 32, ll. 15–17, *tritt . . . auf und war*; p. 54, l. 17, *hatte gehört . . . hörte*; p. 72, l. 13, *So hat* (= *So hatte*); p. 84, ll. 12–29; p. 100, l. 8, *gab . . . gegeben hatte*; p. 100, ll. 23 f., *bewährte . . . gab* (mood); p. 116, ll. 27–28; p. 122, ll. 12–18; p. 130, l. 1, *lebt* (= *lebe*); p. 155; pp. 123–124, tenses; p. 193, ll. 20–23, *hatten geschlossen* (= *schlossen*); p. 251, l. 30, *war* = *ist*.—The style at times seems forced and heavy. The introductory paragraph of the chapter on Goethe, for instance, might be recast to advantage.

I add some observations on details: P. 5, l. 13, *animal poems*. Better *beast epic*.—P. 8, l. 13, *Pulver* = *Schiesspulver*.—P. 21, l. 20. Read *Treue zu* or *gegen* instead of *Treue für*.—P. 24, l. 18, *und* is the wrong connective.—P. 24, l. 24, *Fliehenden* = *Flüchtlinge*.—P. 25, l. 6, *zur selben Zeit* (at the same time) = *auf einmal*.—P. 25, ll. 10 and 14, *hinaus* = *heraus*.—P. 25, l. 11, *verstecken* = *verbergen*.—P. 28, l. 1, *der Bücher* = *von Büchern*.—P. 29, l. 9, *stand auf dem Boden* = *war begründet in*.—P. 32, l. 17, *für mehr als ein Jahrhundert* = *mehr als ein J. lang*.—P. 33, l. 1, *der Kaiser* = *er*.—P. 33, ll. 7–10. The relative importance to Germany of Friedrich II. and Barbarossa?—P. 35, ll. 10–13, *knüpft sich . . . an = knüpft . . . an*.—P. 37, l. 26, *von ihm = ihm*.—P. 41, l. 16, *Als Siegfried in den Krieg ziehen musste* (*Er musste nicht, er wollte*).—P. 41, l. 23, *Hagen gab ihr den guten(?) Rat*.—P. 42, l. 8, *Brunnen* = *Quell*.—P. 42, l. 9, *Alle* = *Beide*.—P. 43, l. 15, *niemals* is incor-

rect.—P. 51, l. 19, *leben mit ihm* (*with him*) = *an seinem Hofe*.—P. 56, l. 25, *des König* = *des Königs*.—P. 59, l. 7. Are Wolfram’s French sources “ein planloses Gewirre von Namen und Abenteuern”?—P. 63, l. 5. *Katholische Kirche* should be *Kirche*.—P. 64, l. 14. The *Zeit des Verfalls* begins before *dem Anfang des vierzehnten Jahrhunderts*.—P. 65, l. 6, *zu den = auf die*.—P. 76, ll. 6–7. It is not true for South Germany or Switzerland that the language of Luther’s Bible “sehr bald allgemein gültig wurde.”—Pp. 81–82 convey the impression, typographically, that the verses quoted are continuous.—P. 88, l. 10. Position of *wieder*.—P. 88, l. 13, *das vorige* = *das fünfzehnte* or *vorhergehende*.—P. 92, l. 25, *Akzent und Betonung*. Tautology.—P. 94, l. 12. *Er*. Who?—P. 98, ll. 6–7, “erhebt sich die Blütezeit der deutschen Literatur *auf dem Hintergrunde*.”—P. 100, l. 13, *eine Auflehnung erhoben*.—P. 101, l. 1. *Âge de la raison*. Whence quoted? Rather *l’éclaircissement*.—P. 101, l. 17. Omit *die* in the title of Winckelmann’s work.—P. 104, l. 13. *verband er sich = trat er in Verbindung*.—P. 108, l. 6, *erhöhet = erhöht*.—P. 108, l. 23. Is it really true that Klopstock “den Stoff des Messias rein lyrisch aufgefasst hat”?—P. 110, ll. 7–9 are contradicted by p. 106, ll. 10 ff., and are generally inaccurate.—P. 110, l. 18. The plural form is *Bardiete*.—P. 114, ll. 1–2, *nicht eher bis = nicht eher als bis*.—P. 117, l. 13. The *Briefe* cannot be called *eine Abhandlung*.—The statements, p. 118, ll. 15 f., and p. 119, ll. 23 ff., do not in any sense describe Lessing’s influence. —P. 119, l. 10, *befahl, keine = verbot*.—P. 119, l. 25, *war er ausgezeichnet = zeichnete er sich aus*.—P. 121. The synopsis of *Laokoon* is inadequate.—P. 123, l. 12, *nichts = nicht*.—P. 126, l. 13, *Schande und Unehre*. Tautology.—P. 127, l. 12, *zu einem Vater = auf einen Vater*.—P. 128, l. 18. *Herders Urteil hängt ganz (?) von seinem ästhetischen Gefühl ab*.—P. 129, l. 31, *betonte*; rather *behauptete*.—P. 132, ll. 2–3, *bezeichnet er einen = bezeichnet er als einen*.—P. 133, ll. 21–22. *Er war das Muster . . . der*.—P. 134, l. 6, *Seither* is now uncommon for *bisher*. Similarly p. 141, l. 10.—P. 135, l. 7, *bemerkbar machte* is a mild

expression for the effect of "Sturm und Drang."—P. 135, l. 17. The statement "lehnte man sich gegen jede Autorität und jedes Gesetz auf" is, of course, too sweeping.—P. 136, l. 25, *schöpfen* = *schaffen, erschaffen*.—P. 138, l. 17, *fesselte* = *fesselten*.—P. 138, l. 24, *ergreifen sollte* = *ergreife*.—P. 139, l. 28, *ernstlich*, i. e., *vorübergehend*.—P. 142, l. 22, position of *selbst*.—P. 143, l. 14, *Besucher* = *Fremde*.—P. 150, ll. 23 f. Schiller "der erste und grösste Tragiker des deutschen Volkes"? What then of Lessing and Goethe?—P. 151, l. 7. *Männerstolz*, i. e., *vor Königsthronen*.—P. 152, l. 29, *seiner (zweiten) Schweizerreise*.—P. 153, l. 4. *dem grössten Mann (=Dichter) seiner Zeit*. It was "das Zeitalter Friedrichs des Grossen."—P. 154, ll. 17 ff. "er (der Herzog) hatte einen anderen Dichter, Schubart, . . . lebenslänglich . . . gefangen gehalten." Schubart was imprisoned in 1777, pardoned in 1788, and died in 1791. The sentence implies that the imprisonment had at this time already ended in death. He was only "lebenslänglich verurteilt."—P. 154, l. 22. Schiller bade farewell to his mother, though, for obvious reasons, not to his father.—P. 157, l. 6, *seinem*; whose?—P. 158, l. 4, *in ihrem Hause*. Schiller and Goethe first met at the house of Charlotte's sister, Frau von Beulwitz.—P. 159, ll. 3-4, The "Ehrengelt" was offered by the Prince of Augustenburg and Count Schimmelmann.—P. 160, ll. 28-29, *ausser den Horen gaben sie auch den Musenalmanach heraus, in denen (!)*.—P. 164, ll. 17-18. The correct form of the quotation is:

Und hinter ihm, in wesenlosem Scheine,
Lag, was uns alle bändigt, das Gemeine.

P. 176, l. 28 f. Brentano's *Geschichte vom braven Kasperl und vom schönen Annerl* is called "die erste künstlerische Dorfgeschichte in der deutschen Literatur," while on p. 66, l. 27, *Meier Helmbrecht* is called "die erste Dorfnovelle unserer Literatur."—P. 179, l. 6. "Auch von Chamisso's Erzählungen hat sich eine Novelle bis heute erhalten, *es* erzählt . . ."—P. 187, l. 26, *freiwillige Kämpfer* = *Freiwillige*.—P. 190, l. 19. As *konstitutionell*

means *verfassungsgemäss, konstitutionelle Verfassung* = *verfassungsgemässe Verfassung*.—P. 193, l. 30, *Preussen*; rather *die Deutschen*.—P. 194, l. 10. *Aufwühlung des öffentlichen Geistes* would imply that the Young German writers were *Wühler*.—P. 196, ll. 25 f. "Heine bringt in den Nordseebildern das Meer zum ersten Mal in die deutsche Literatur." But the Old and Middle High German epics? Seventeenth Century literature? Goethe's *Seefahrt*?—P. 196, ll. 17-18. "Der Lyriker Heine war ein grosser Dichter und ihm war die Poesie Selbstzweck. Den Jungdeutschen aber war sie ein Mittel . . . zur Politik." A curious distinction in view of Heine's *Zeitgedichte, Wintermärchen, Atta Troll*, etc.—P. 200, ll. 13 f., *das Publikum hat wie immer das Bedürfnis, ihre (seine)*.—P. 200, l. 16. The statement that "Theaterdichter," such as Iffland and Kotzebue, "weder auf die künstlerische Darstellung noch auf die Wahrheit *irgendwelche* Rücksicht nahmen" cannot be justified.—P. 201, ll. 14, 16, *Mal* = *mal*.—P. 201, l. 28. "Zacharias Werner hat das erste Schicksalsdrama geschrieben." Compare p. 204, l. 20, where it is correctly stated that Schiller's *Braut von Messina* was the first fate drama of the period.—P. 204, l. 26, *Kind der Sünde* = *unrechtmässiger Sohn*.—P. 208, ll. 20 f. "Im allgemeinen ist die Mitte des neunzehnten Jahrhunderts dramatisch sehr arm." But Heibel, Wagner, not to mention Laube, Freytag, Halm, etc.?—P. 210, l. 12, *Auch war er* = *Auch er war*.—P. 211, l. 7. "Für Heibel ist nicht die Handlung, sondern (i. e., ist?) die Charaktere und ihre Probleme das Höchste."—P. 212, l. 8. *Dieses (Mangel an Anerkennung und Verkehr?)*.—P. 214, l. 9, *So verletzt er*. Why "so"?—P. 217, l. 17, "ein unabhängiges Wesen, *der*."—P. 225, l. 30, "der Tatsache, *wie*."—P. 233, ll. 17 ff. Jeremias Gotthelf (1841) precedes Auerbach (1843) as to time.—P. 233, l. 22. Why "*Auch*" in *Dialekt*?—P. 233, l. 26. The Rosegger sentence belongs to the preceding paragraph.—P. 234, l. 19, *Dichter* = *Schriftsteller*.—P. 237, l. 8. "Neben Konrad Ferdinand Meyer ist Gottfried Keller der hervorragendste." Is not the reverse the case?—P. 243, l. 14. Dehmel "Liliencron's

absoluter Gegensatz"?—P. 253, l. 6, *wandelten* = *wanderten*.—P. 254, l. 25, *salbpotumes*.—P. 257, X, and elsewhere. Read *Biographien* instead of *Biographie*.

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Etudes de grammaire française logique. Le lieu du mode dans le temps, dans l'espace. Par F. G. GUILLAUME. Fascicule II: Les temps. Paris, Fischbacher, 1913. 136 pp.

We are indebted to Mr. Guillaume for a study of the tenses from an entirely new standpoint. Whereas hitherto the position of the verb in time has been the basis of investigation, this author considers the question primarily in terms of space. His study is a philosophical one, and gives a new point of vantage from which to control the field. This analysis will confine itself to his general theories and their application to the past tenses.

Guillaume finds in the human mind a constant tendency to express the present or actual in terms of its cause; the mind displaces itself and seeks to give what happened afterward by what occurred before. This "virtual" consciousness is seen in the historian who loses himself in another age; in the author who throws his personality into that of his creation. *J'avais mis mon chapeau* is the virtual expression of *mon chapeau était sur ma tête*.

Space is the field in which intention is carried out; the two are closely united; infinite space represents an infinite intention. Every verb has its own intention, which grows as the actual interest is reduced and the virtual interest increases. The following examples show a steady growth from the actual interest "to cause flight" to the virtual interest "to prolong flight."

- (1). An expressive cry.
- (2). *Va-t'en*.
- (3). *Rentre chez toi*.
- (4). *Pars pour l'Amérique*.

The limit of the virtual is infinity, and the field of intention is therefore the possible. A cause must have an effect in time not occupied by the cause; therefore we have relative time, which can necessarily be converted into space. It is the position of the act in space, not the time of the act, that determines tense. That is to say, we must know what phase of the act is being used by thought to change the actual into the virtual, and, in order to study the verb to advantage, we must first translate the verb into terms of its intention. Special consideration is given to the process of finding the true intention of a given verb.

To be concrete, let us take the verb *prendre*, the intention of which is "to have," "to possess." If we think of this activity as passing back and forth from existence to non-existence, its field will be a plane. Of this space we shall consider only that portion which represents past time, and which we shall suppose to open at A and close at B. At A the intention has not yet been realized; *avoir* exists only as a limit; the entrance into past space is therefore at the past definite. Upon passing A we enter a field where action is in process; some possession exists, and a part is to follow. This is the imperfect. At B, intention is complete but the interval since completion is nil; here we have the past anterior, a highly imaginary tense. Finally upon leaving B we enter upon a "post-verbal" space; the action is completed and the pluperfect exists. Having gone beyond its intention, the act is post-verbal.

From this illustration it will be possible to understand Guillaume's table of possibilities for a verb in the past. *Une actualité passée se déroule en espace à partir:*

- (1). *d'une intention non sommée—passé défini*.
- (2). *d'une intention sommée—passé antérieur*.
- (3). *d'un dessin¹ non sommé ou se dessinant—imparfait*.
- (4). *d'un dessin sommé ou dessiné—plus-queparfait*.

¹This expression is better understood in connection with Guillaume's phrase: "*un verbe est le dessin d'une intention*."